APPLIED VOICE

FALL SEMESTER 2017

SIMSON STUDIO

303-915-4583 - cell

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1. It is required that you practice each and every day. I would strongly encourage you to put it in your schedule and stick to it. You will see great progress this way. The way I like to work is for you to guide your lesson structure. You and I will select repertoire for you and you should plan to bring in to each lesson one or two songs that you have prepared with your accompanist. **Be prepared to speak the text and give a poetic translation before you begin singing**. **IPA and a word-by-word translation should appear on your music.** Gauge your time wisely, do not repeat rep. too often and sing pieces from memory regularly.

2. It is strongly recommended that you incorporate an aerobic activity in your daily life. You will see a big difference in your energy and stress level.

3. I have and audio/video recorder in the studio. It takes a microchip that is then transcribed onto your computer. You must record every lesson, and the majority of your lessons should be both audio and video.

4. An accompanist is provided for the last half-hour of your lesson per week. You should also work with them outside the lesson time to prepare your repertoire together prior to the lesson. Ideally, this person should play for you whenever you perform. You should work with your accompanist no less than one hour per week. You should bring your accompanist ASAP, but no later than your third lesson of any semester.

5. On Friday from 3 - 5pm., the department sets aside time for performance practice. This is a chance for students in my studio to perform for each other, have technique classes or performance exercises. PLEASE BRING MUSIC TO PERFORM EVERY FRIDAY, BE WARMED UP, ENTHUSIASTIC AND READY TO SING, and DRESSED UP (really look nice, you sing and feel differently). I will be travelling occasionally on Fridays so there may be some studio classes held in the evening. I will give you plenty of advance notice in this case. **Performance class is required, more than one unexcused absence will lower your grade by one letter. Please email or text me if you must be absent.**

6. Please call or email as early as possible if you cannot attend a lesson, a message can be left 24 hours a day on my cell phone # **303-915-4583** and my email address **Julie.simson@rice.edu or juliesimsonmezzo@gmail.com** only then will it be made up, providing it is a legitimate excuse. **More than one unexcused lesson or performance class will lower the grade by one letter.**

Guidelines for receiving a grade per lesson and for the course:

A = superior/excellent – your voice is warmed up and ready to vocalize; repertoire requirements were exceeded well in advance of the jury or recital preview; lesson preparation is thorough, at least two songs are ready per lesson; Recording device is ready for each lesson: performance class participation is weekly, and contribution to in-class comments are frequent and thoughtful, listening and recital requirements are met, attitude for lessons is positive, enthusiastic and energetic.

B = good/better than average – your voice is warmed up and ready to vocalize; repertoire requirements are met in advance of the jury or recital preview; lesson preparation is thorough, at least one song is ready per lesson; Recording device is ready for each lesson; performance class participation is twice a month and contribution to in-class discussion is regular and thoughtful, listening and recital attendance meets requirements, attitude for lessons is positive, enthusiastic and energetic.

B- = probation – The Shepherd School of Music faculty have deemed a B- grade as a warning for failing the course. Although rare, this would mean that you are not meeting any of the requirements and should consider a new degree path.

7. The repertoire guidelines are based on the voice department requirements FR- 6 songs; Soph. – 6 songs; Jr-Sr. – 8-10 songs; MM recital repertoire. Junior recital is 45 mins of music; Senior recital is 50 mins. of music; MM-1 is 50 mins.; MM-2 is 55 mins of music. You should consider this a **minimum** of performable repertoire, i.e. you should choose your jury repertoire from a larger memorized list of songs. You should sing a song from memory for me during your lesson at least every other week. Each person will choose a portion of their own repertoire each semester, FR. 1-2 songs, Soph. 2-3 songs, JR. 3-4 songs, Sr. One group of their recital, Grad. 2-3 groups. Please use this as a guideline; you may want to choose more repertoire on your own. I reserve final say on public performance of all repertoire. I also need to hear any other music you are performing in a given semester. If you are in an opera or scene, have a solo with the choir, or other important performances, I need to hear that repertoire as well before you perform it. **ALL MUSIC MUST BE PURCHASED, NO PHOTOCOPIES WITHOUT ORIGINALS!!**

8. Every student in my studio is required to take a jury or mock jury every semester. A mock jury will be during your last lesson of the semester and will be just like a regular jury. Exemptions to taking a regular jury are: a leading opera role or an upcoming recital. Each opera role will be evaluated to determine whether or not it is large enough to hinder your successful completion of the repertoire requirements. At the end of the semester, please come and meet with me after your jury to discuss your final grade. I prefer to meet with you the day after juries are over. **Voice juries are TBA**

9. Many of you will request letters of recommendation for various auditions/jobs/etc. Please give me as much notice as possible, **but not less than 10 days**. I prefer to write individual letters for each application, sent directly to the requester. I believe it is a stronger letter and carries far more weight. This takes me more time, but will be more beneficial to you in the long run. I also believe it is my job to write these letters, so do not hesitate to ask, BUT PLEASE WELL IN ADVANCE OF A DEADLINE. E-mail the exact information and deadline date as soon as possible.

10. Each student preparing a recital will be given a recital contract, which is a timeline towards an enjoyable and successful recital (see below).

SIMSON RECITAL CONTRACT

PLEASE USE THIS FORM AS A GUIDELINE TOWARDS A SUCCESSFUL RECITAL

RECITAL DATE: _____

PREVIEW DATE (three weeks prior to recital)_____

Program Notes and Translations: _____

Memorization Date: _____

PLEASE ADHERE TO THESE GUIDELINES; I MUST SEE YOUR PROGRAM AND TRANSLATIONS PRIOR TO THE RECITAL PREVIEW, WHICH IS THREE WEEKS BEFORE THE RECITAL. POSTPONED RECITALS DUE TO LACK OF PREPARATION WILL RESULT IN A LOWERED GRADE!

11. You are required to attend all recitals in this studio this semester. That is 7 graduate recitals. At the final studio class of the semester we will share the listening assignments of the singers you consider to be your role models. **Choose 5 excerpts to present to the class as role models for your own singing.**

12. This is a participation class; therefore these basic qualities are an integral part of the grading process: **ATTENDANCE**; **ATTITUDE**; **PREPARATION**

Applied voice should be considered the most vital part of your curriculum, since it is one of the few courses, which are taught on a one-to-one basis. If approached with the above positive qualities, you should experience some of the most exciting personal growth of your life. Any questions or problems, PLEASE talk to me. I am here to help you in your learning process. Julie Simson, Room 1118, 303-915-4583, E-mail address: Julie.simson@rice.edu or juliesimsonmezzo@gmail.com

Performance Calendar Spring 2017 and Simson Travel

1/27 – Kendall Reimer – Hirsch 7:30pm
2/4 – G. Hahn – 3pm
2/4 – L. LeVoir – 5:30pm
2/4-12 – Simson out of town
2/9,10 – Mid-term Recess
2/14 – H. Hagerty – 8pm
2/18 – L. Pion – 5:30pm
2/19 – D. Gal – 3pm
2/25 – J. McKay – 5:30pm
2/26 – Simson – Berg Songs – 4pm
¾,6,8,10 – Spring Opera
3/7 – B. Schaefer – 5:30pm
3/11 – 19 – spring Break
3/20 – R. Rivera – 8pm
3/23 – S. Gavenman – 8pm
3/24 – D. Kim – 12n
3/24 – A. Vargas – 5:30pm
3/25 – M. Hawk – 5:30pm
3/31 – R. Abbate – 12n
4/1 – D. Morrongiello – 8pm
4/2 – S. Klee – 3pm
4/2 – A. Hardy – 8pm
4/3 – St. Matthew Passion - Chorale
4/5 – N. Newton – 8pm
4/7 – M. Hewitt – 12n
4/7 – AOS Scenes – 5:30pm
4/9 – J. Leppek – 12n
4/9 – S. Vautour – 2:30pm
4/19 – AM. Stanley – 3pm
4/21 – J. Latini – 12n
4/21 – C. Helm – 5:30pm